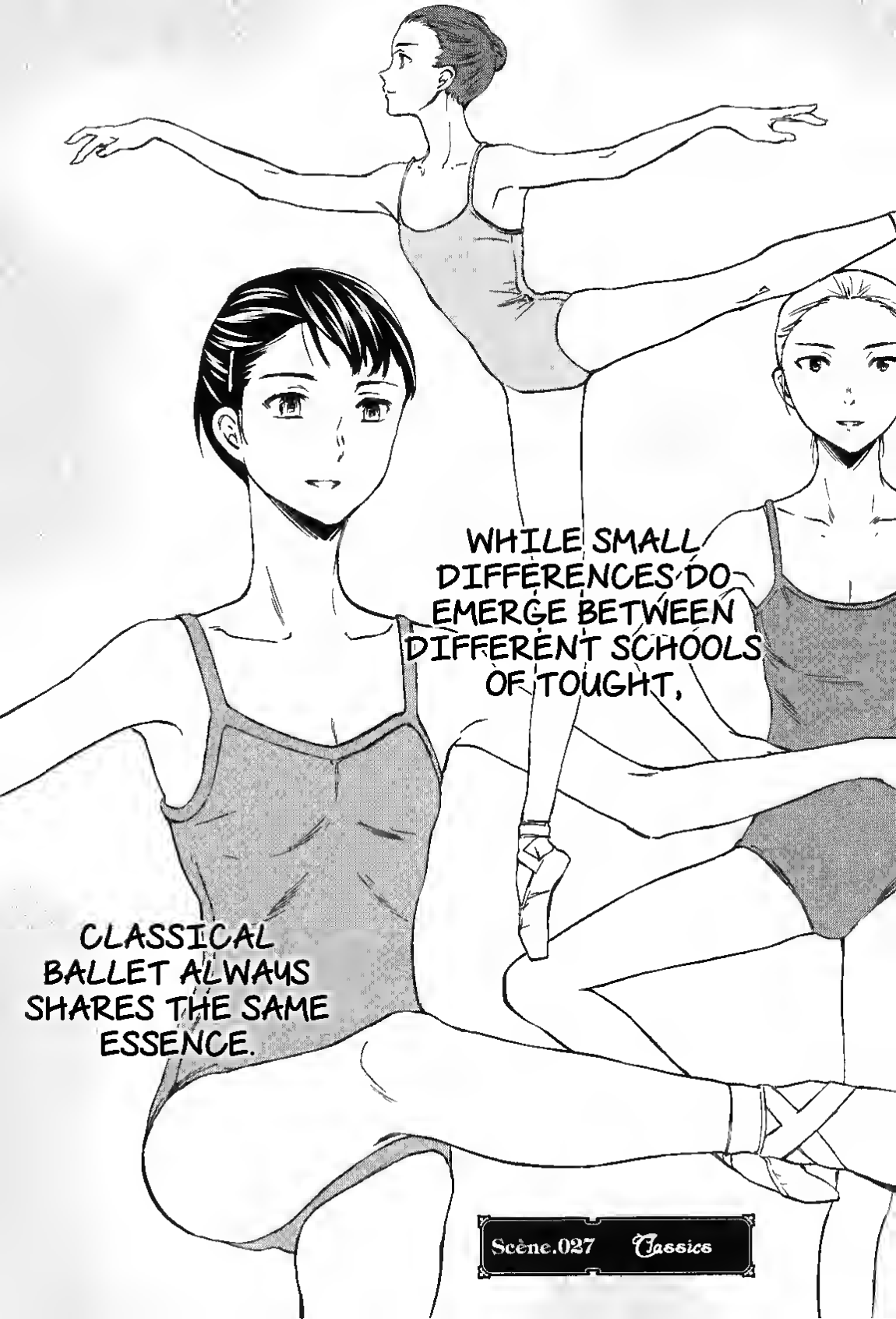
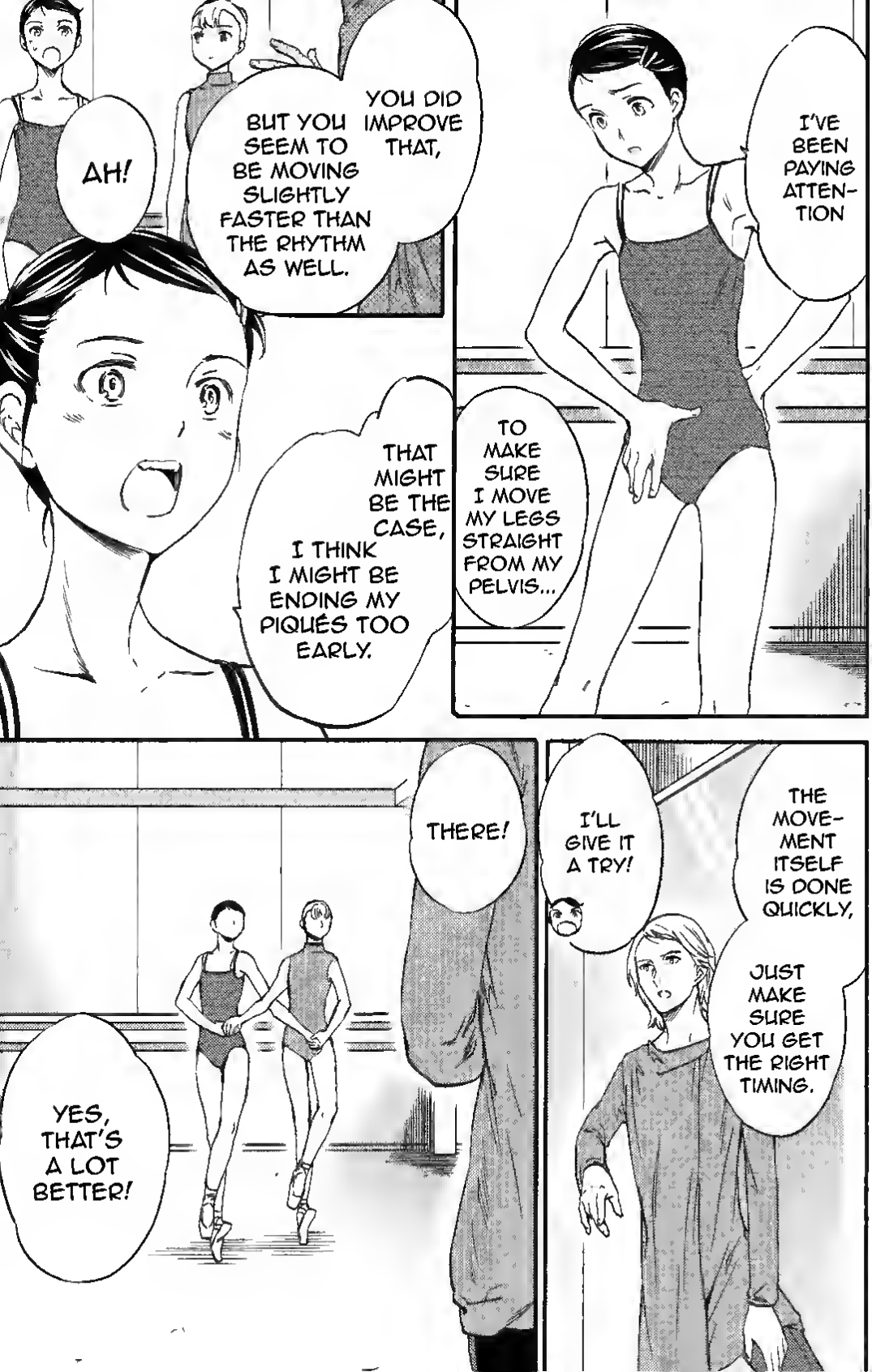

WHILE SMALL DIFFERENCES DO EMERGE BETWEEN DIFFERENT SCHOOLS OF TOUGHT,
CLASSICAL BALLET ALWAYS SHARES THE SAME ESSENCE.

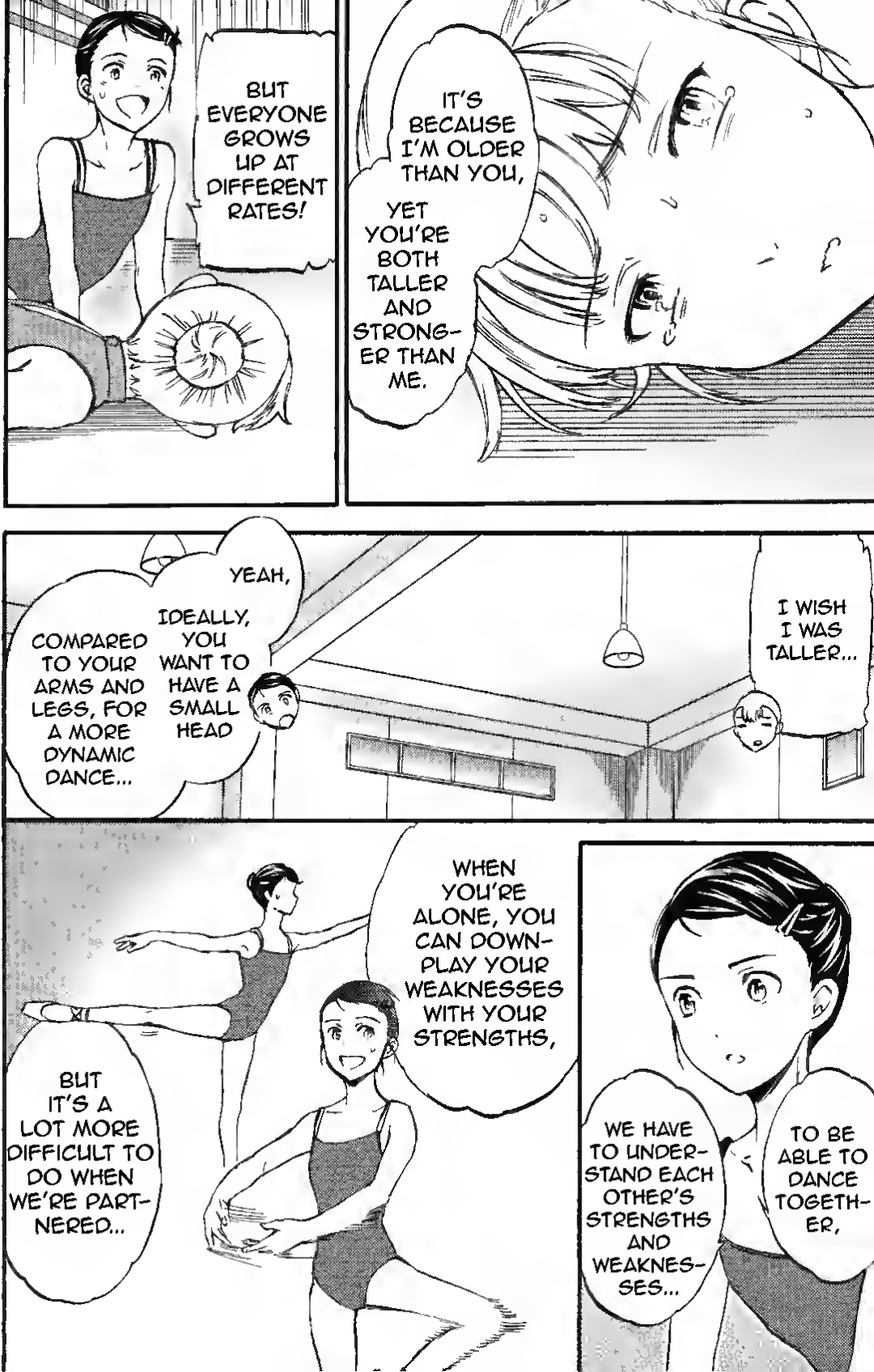
Scène.027 Classics

LET'S DO THIS!
AS SUCH, WHEN LEARNING AND DANCING PROPERLY, STUDENTS TAUGHT BY THE SAME TEACHER ARE BOUND TO DANCE SIMILARLY.
YOU SEEM TO BE MAKING MORE MISTAKES THAN BEFORE.
UGH~
IS OUR STRIDE TOO LARGE, NOW?
OOPS!
EEP...!

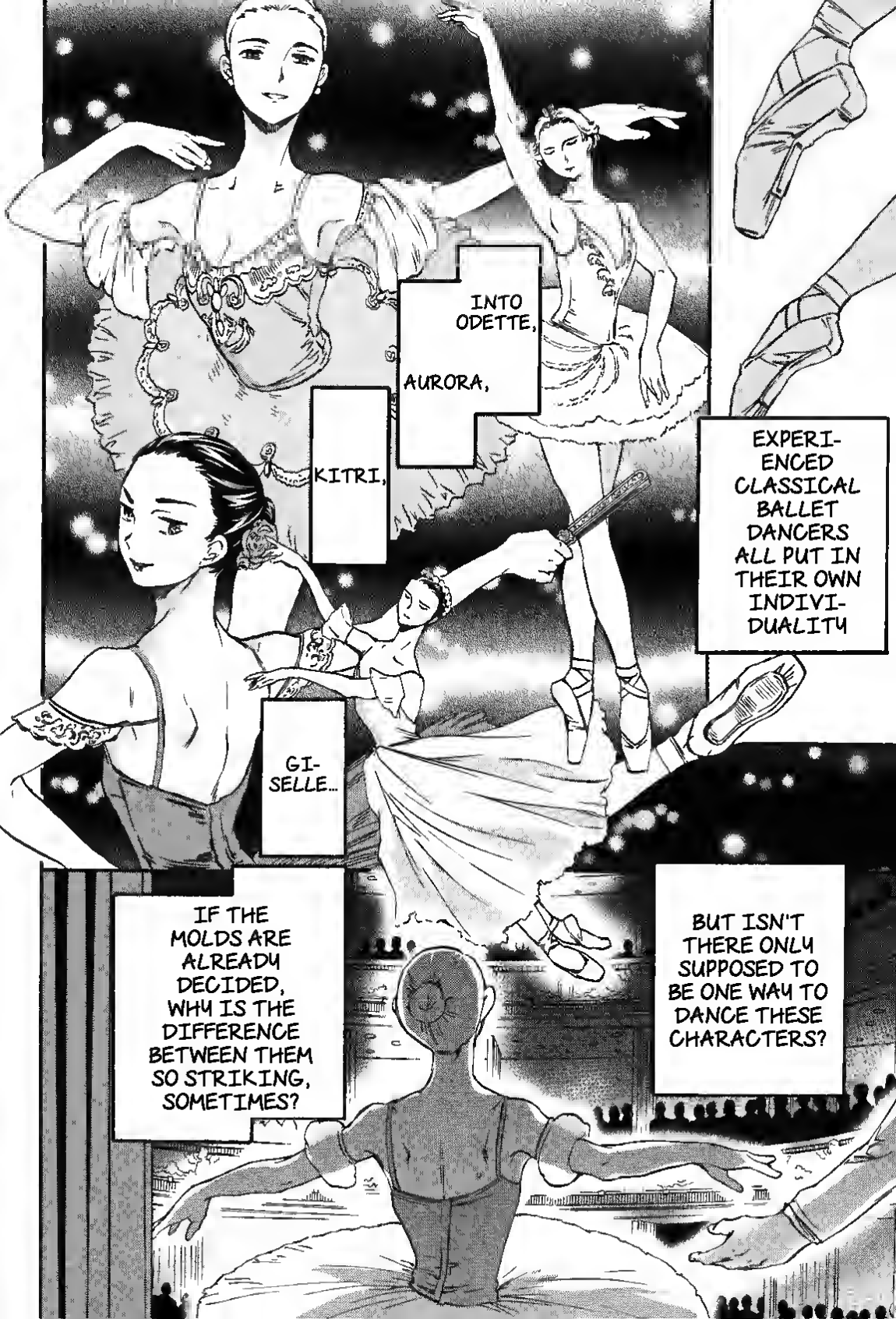

I'VE BEEN PAYING ATTENTION
TO MAKE SURE I MOVE MY LEGS STRAIGHT FROM MY PELVIS...
YOU DID IMPROVE THAT,
BUT YOU SEEM TO BE MOVING SLIGHTLY FASTER THAN THE RHYTHM AS WELL.
AH!
THAT MIGHT BE THE CASE,
I THINK I MIGHT BE ENDING MY PIQUÉS TOO EARLY.
THE MOVEMENT ITSELF IS DONE QUICKLY,
JUST MAKE SURE YOU GET THE RIGHT TIMING.
I'LL GIVE IT A TRY!
THERE!
YES, THAT'S A LOT BETTER!

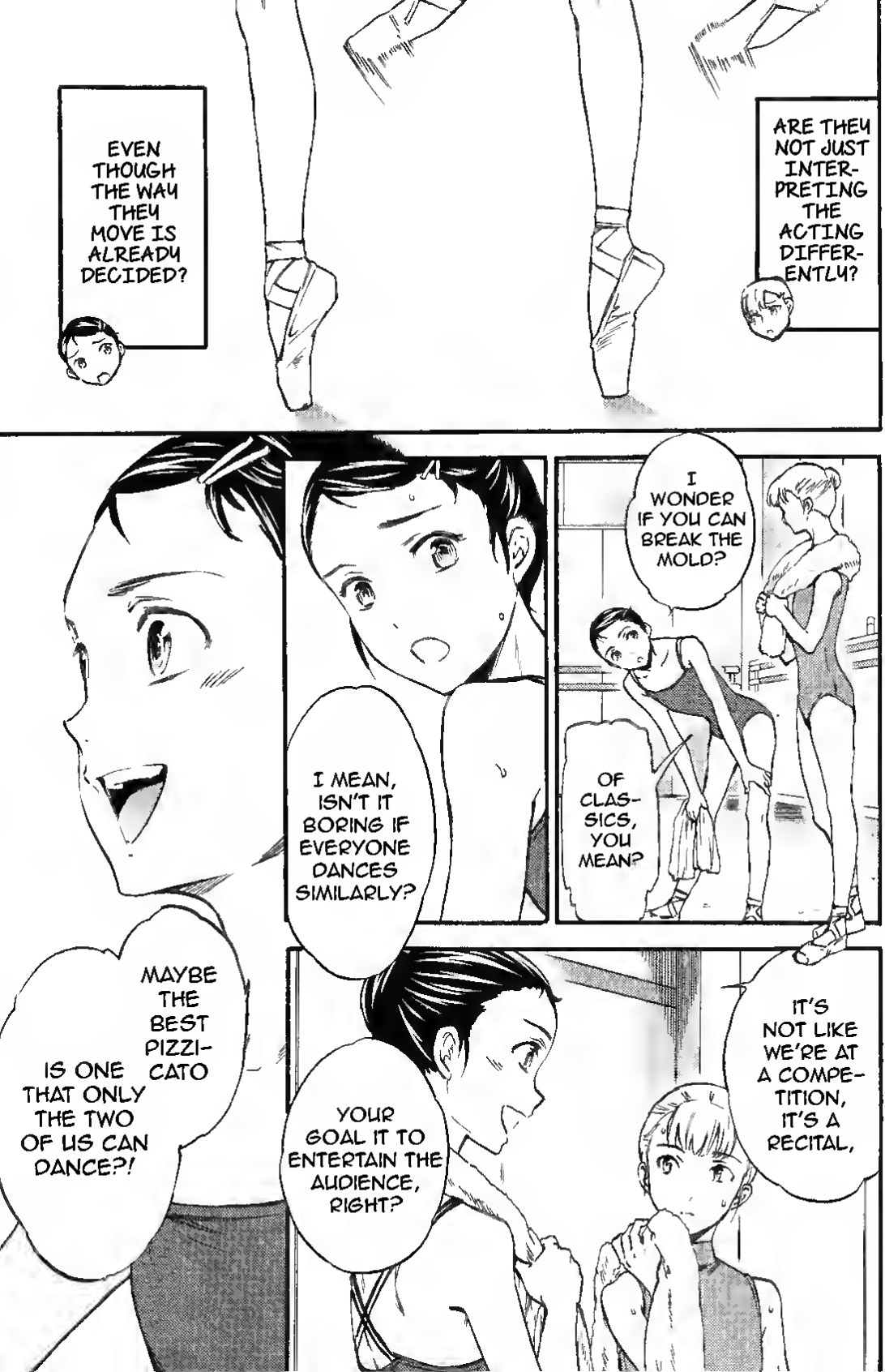
SHOU-KO!
YOU KEEP LOWERING YOUR LEG GRADU-ALLY,
HOLD IT AS HIGH AS KANADE!
HOP!
ONE, AND TWO...!

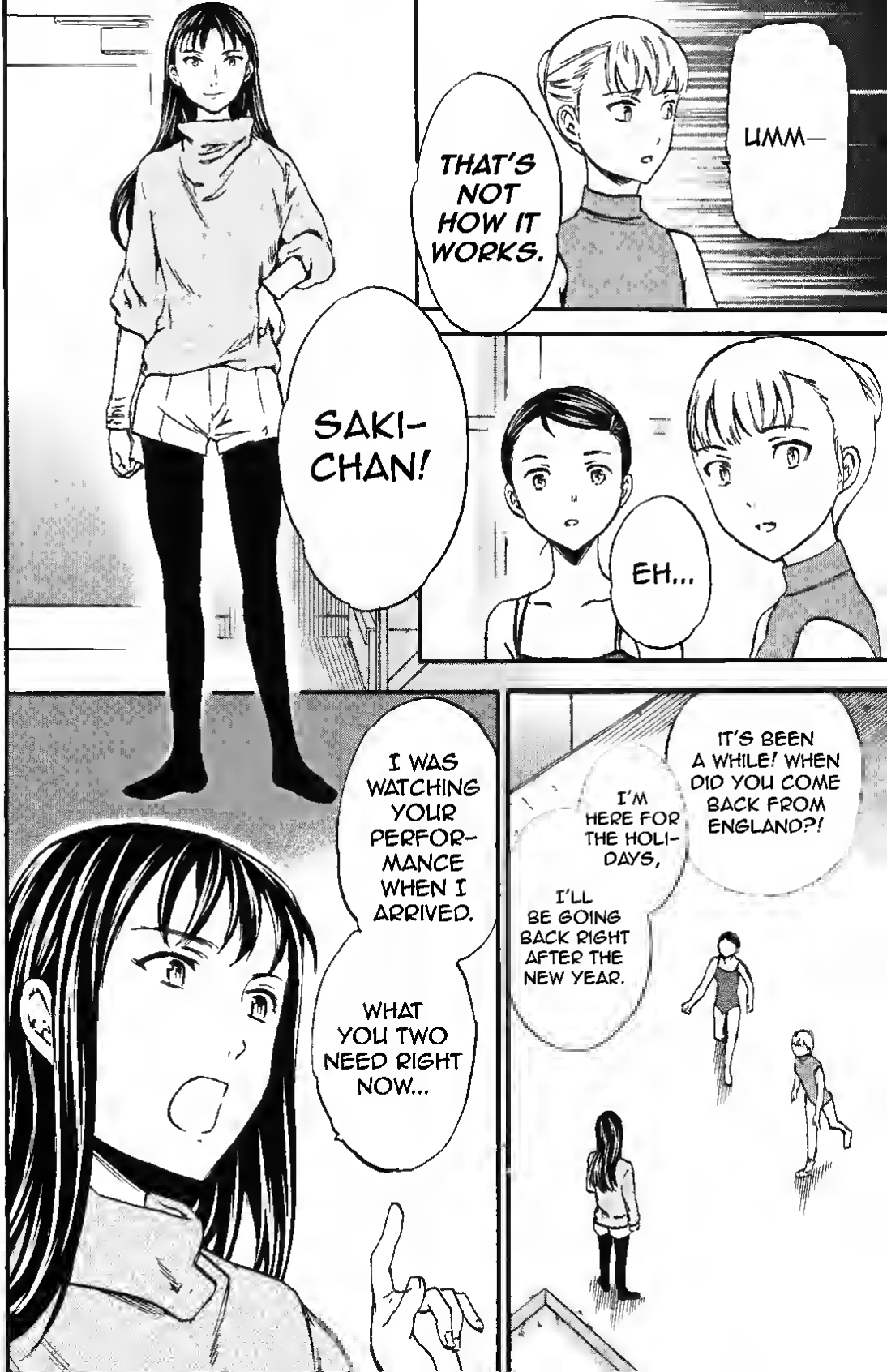
カチ
コチ
カチ
コチ
カチ
コチ
カチ
コチ
カチ
コチ
プル
プル
プル
プル
OH.
はぁ…
SIGH
...I KNEW I WAS WEAKER THAN YOU, KANADE...
...IS IT THAT SHOCK-ING?!
YOU LOOK SO DISAP-POINT-ED!!

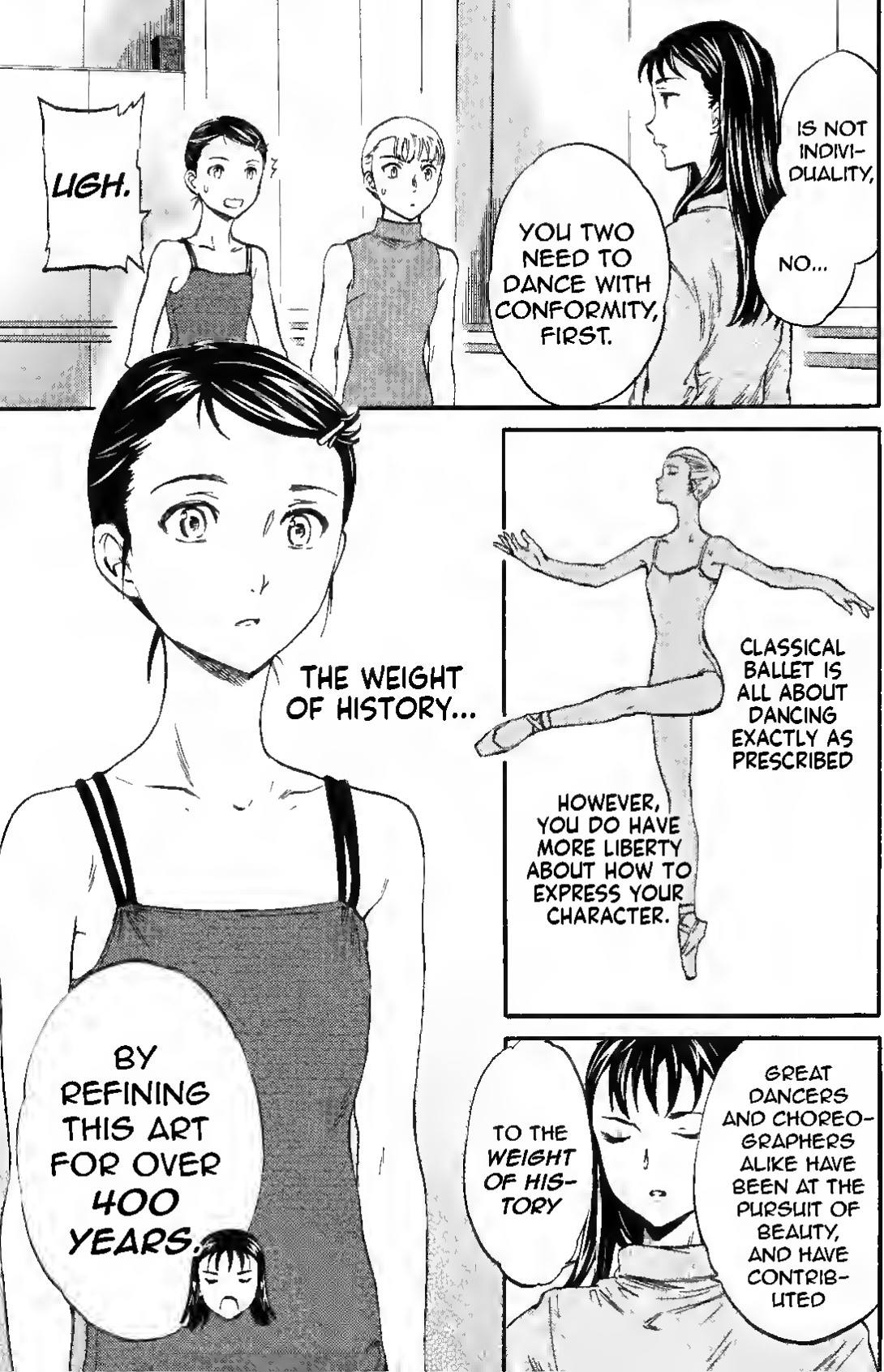

BUT EVERYONE GROWS UP AT DIFFERENT RATES!
IT'S BECAUSE I'M OLDER THAN YOU,
YET YOU'RE BOTH TALLER AND STRONGER THAN ME.
I WISH I WAS TALLER...
YEAH,
IDEALLY, YOU WANT TO HAVE A SMALL HEAD
COMPARED TO YOUR ARMS AND LEGS, FOR A MORE DYNAMIC DANCE...
WHEN YOU'RE ALONE, YOU CAN DOWNPLAY YOUR WEAKNESSES WITH YOUR STRENGTHS,
BUT IT'S A LOT MORE DIFFICULT TO DO WHEN WE'RE PARTNERED...
TO BE ABLE TO DANCE TOGETHER,
WE HAVE TO UNDERSTAND EACH OTHER'S STRENGTHS AND WEAKNESSES...

OKAY.
...LET'S TRY AGAIN.
WE HAVE TO WORK IT OUT, SOME-HOW.
I'VE BEEN THINKING ABOUT SOME-THING, LATELY.


INTO ODETTE,
AURORA,
KITRI,
EXPERI-ENCED CLASSICAL BALLET DANCERS ALL PUT IN THEIR OWN INDIVI-DUALITY
GI-SELLE...
IF THE MOLDS ARE ALREADY DECIDED, WHY IS THE DIFFERENCE BETWEEN THEM SO STRIKING, SOMETIMES?
BUT ISN'T THERE ONLY SUPPOSED TO BE ONE WAY TO DANCE THESE CHARACTERS?

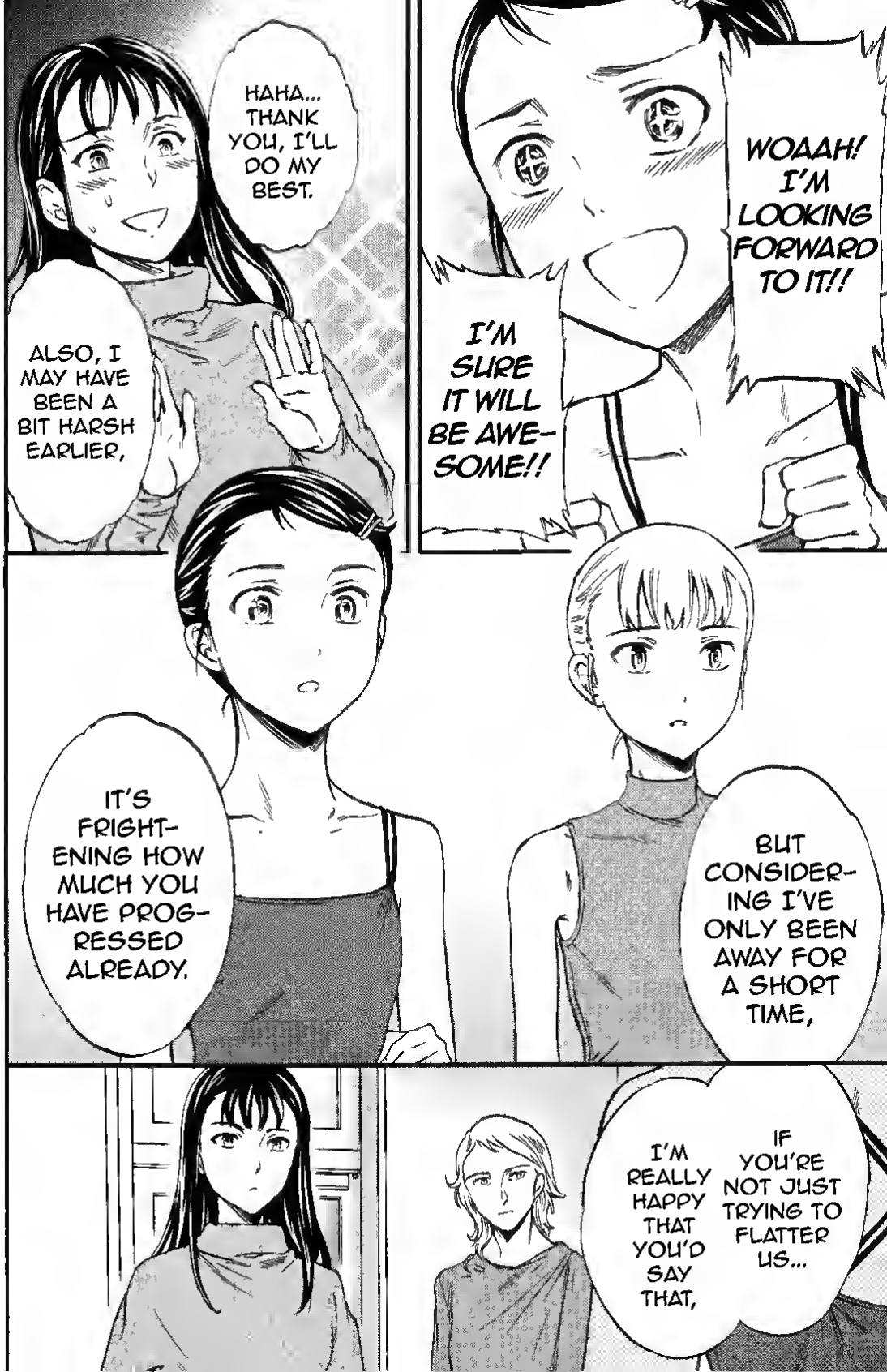

EVEN THOUGH THE WAY THEY MOVE IS ALREADY DECIDED?
ARE THEY NOT JUST INTER-PRETING THE ACTING DIFFER-ENTLY?
I WONDER IF YOU CAN BREAK THE MOLD?
OF CLAS-SICS, YOU MEAN?
I MEAN, ISN'T IT BORING IF EVERYONE DANCES SIMILARLY?
MAYBE THE BEST PIZZI-CATO IS ONE THAT ONLY THE TWO OF US CAN DANCE?!
YOUR GOAL IT TO ENTERTAIN THE AUDIENCE, RIGHT?
IT'S NOT LIKE WE'RE AT A COMPE-TITION, IT'S A RECITAL,


UMM—
THAT'S NOT HOW IT WORKS.
SAKI-CHAN!
EH...
IT'S BEEN A WHILE! WHEN DID YOU COME BACK FROM ENGLAND?!
I'M HERE FOR THE HOLI-DAYS,
I'LL BE GOING BACK RIGHT AFTER THE NEW YEAR.
I WAS WATCHING YOUR PERFOR-MANCE WHEN I ARRIVED.
WHAT YOU TWO NEED RIGHT NOW...


UGH.
YOU TWO NEED TO DANCE WITH CONFORMITY, FIRST.
NO...
IS NOT INDIVI-DUALITY,
CLASSICAL BALLET IS ALL ABOUT DANCING EXACTLY AS PRESCRIBED
HOWEVER, YOU DO HAVE MORE LIBERTY ABOUT HOW TO EXPRESS YOUR CHARACTER.
THE WEIGHT OF HISTORY...
BY REFINING THIS ART FOR OVER 400 YEARS.
TO THE WEIGHT OF HIS-TORY
GREAT DANCERS AND CHOREO-GRAPHERS ALIKE HAVE BEEN AT THE PURSUIT OF BEAUTY, AND HAVE CONTRIB-UTED

CLAS-
SICAL
BALLET
IS NOT
TO BE
TAKEN
LIGHTLY!
THE IDEA THAT SOMEONE WHO HASN'T PERFECTED ITS FOUNDATIONS WOULD DEVELOP INDIVIDUALITY IS ABSURD!
ビシィ
AAAAH!

ODILE, THE BLACK SWAN.
TAKI-MOTO-SENSEI,
SAKI! WEL-COME BACK!
I JUST CAME BACK!
I HEARD OWADA-KUN, MY NEXT PARTNER, WAS ALSO COMING HERE TODAY,
SO I WANTED TO TAKE PART INTO THE PRACTICE ALREADY.
OH! YOU'RE ALSO GOING TO PERFORM AT THE RECITAL, SAKI-CHAN?
YEP.
WHAT WILL YOU BE DANC-ING?!


HAHA... THANK YOU, I'LL DO MY BEST.
ALSO, I MAY HAVE BEEN A BIT HARSH EARLIER,
WOAAH! I'M LOOKING FORWARD TO IT!!
I'M SURE IT WILL BE AWE-SOME!!
IT'S FRIGHT-ENING HOW MUCH YOU HAVE PROG-RESSED ALREADY.
BUT CONSIDER-ING I'VE ONLY BEEN AWAY FOR A SHORT TIME,
I'M REALLY HAPPY THAT YOU'D SAY THAT,
IF YOU'RE NOT JUST TRYING TO FLATTER US...

CON-
SIDERING
YOU'VE
SEEN HOW
THE REST
OF THE
WORLD
DANCES
FIRST-
HAND.

...HEY,
KANA-
DE,
...YEAH.
IT'S KIND OF...
EMBAR-
RASSING...
THAT I
THOUGHT
WE COULD
DO BETTER
ALREADY.
IT'S
KIND OF
AMAZ-
ING.
YET
NEITHER
BREAKS
THE
MOLD.
SAKURA'S
ODILE
FEELS
COM-
PLETELY
DIFFERENT
FROM
SAKI'S,

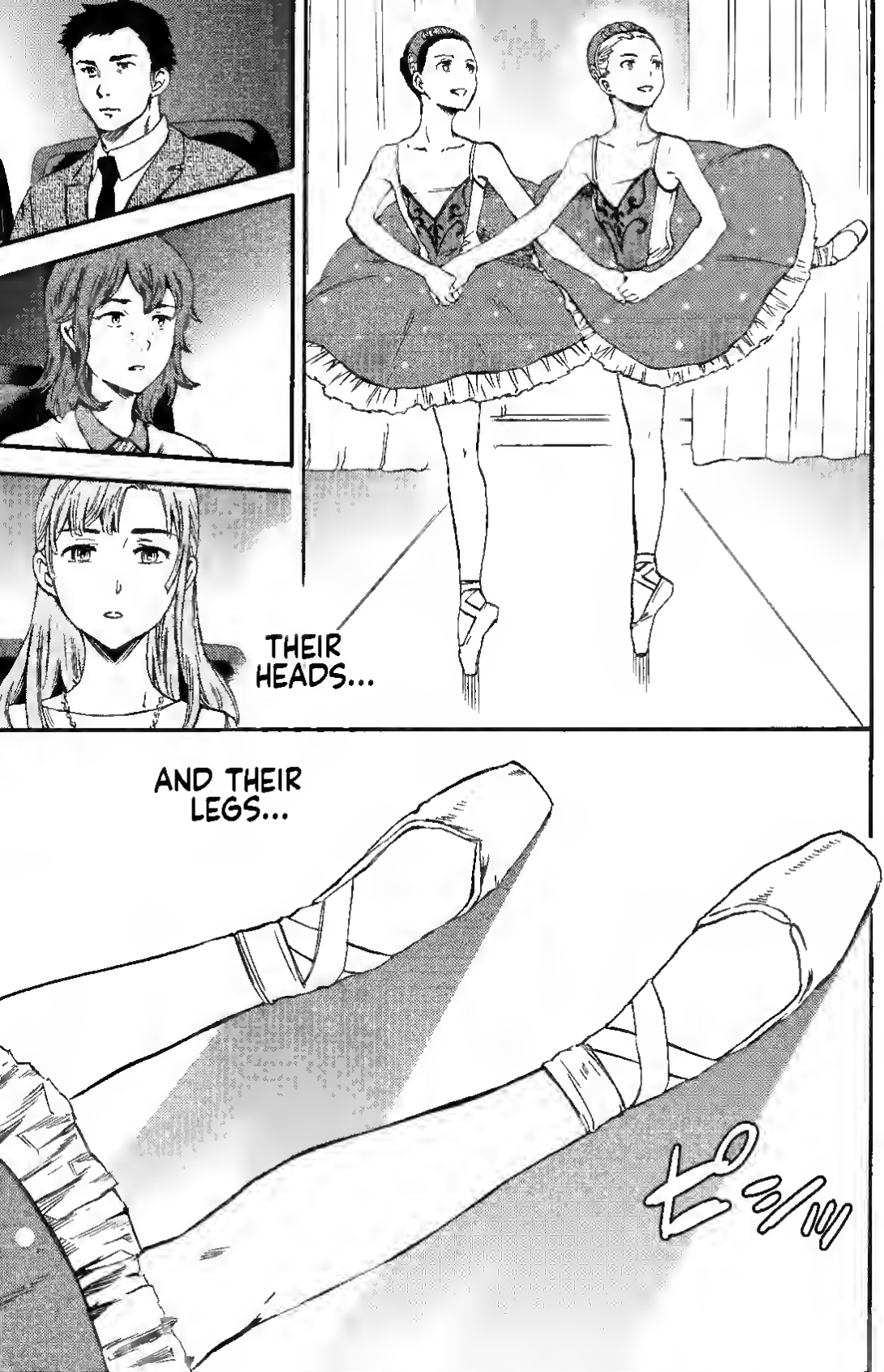
SHOULDN'T WE GET BACK TO WHAT WE HAVE TO DO?

Nobuko Takimo

WOAH!
DON'T-
PLEASE DON'T SAY THINGS LIKE THAT...
SHOU-KO-CHAN!
THE AUDIENCE'S STARTING TO GROW!
YOUR MAKEUP IS ALL OVER THE PLACE!
I CAN'T HELP IT, MY HANDS ARE SHAKING...
SHOU-KO-CHAN,
PLUS, YOU HAD JULIA FIX YOUR OWN, TOO...
I-I'M FINE!
LET ME DO IT!
I'LL ASK JULIA WHEN SHE COMES BACK.
PFFT
YOU DON'T TRUST ME?

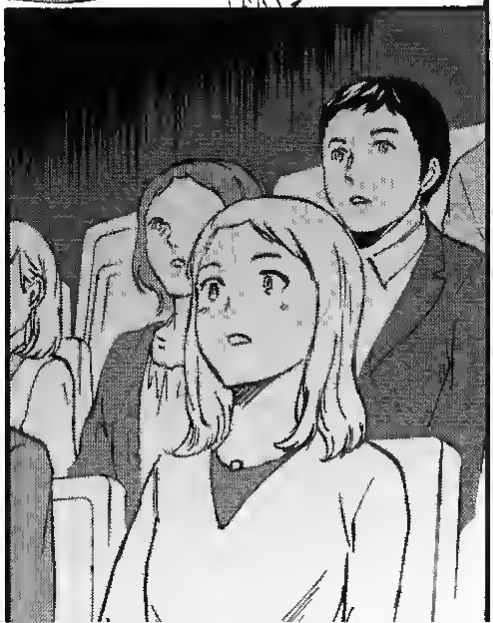
WE'VE DONE EVERYTHING WE HAD TO DO FOR TODAY!
YOU KNOW THAT, RIGHT?
THERE'S NOTHING TO BE AFRAID OF!
...IT'S STRANGE, BUT...
WHEN YOU'RE THE ONE WHO SAYS IT,
IT REALLY MAKES ME FEEL LIKE IT'S TRUE.

LET'S GO!
タン

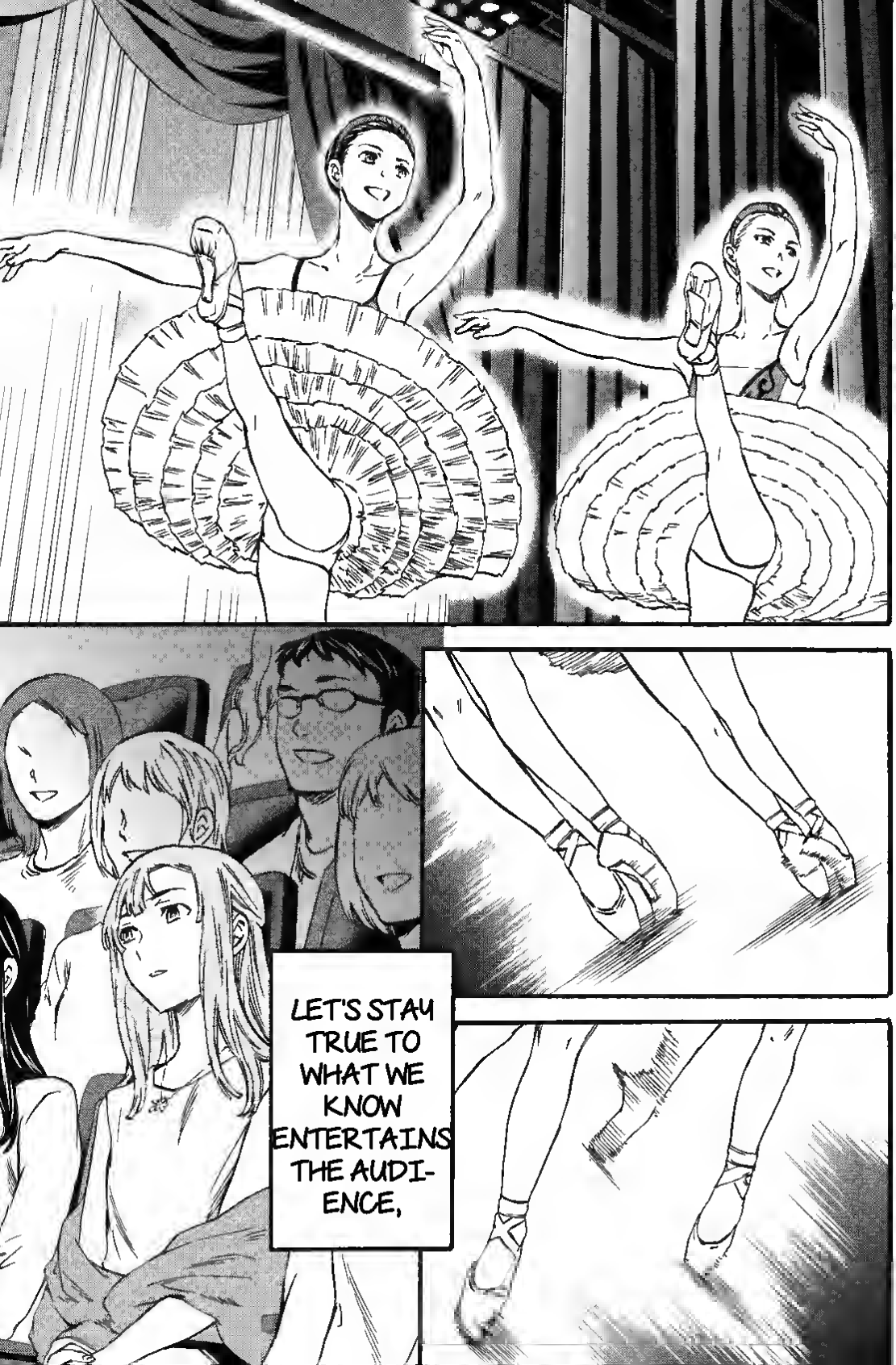

THEIR HEADS...
AND THEIR LEGS...

YEAH.
IT'S SO WARM TO WATCH.
THEY'RE REALLY NAILING IT...
STAY AWARE OF THE RHYTHM.
HOLD YOUR LEG AS HIGH AS POSSIBLE.

IT'S GOOD ENOUGH,

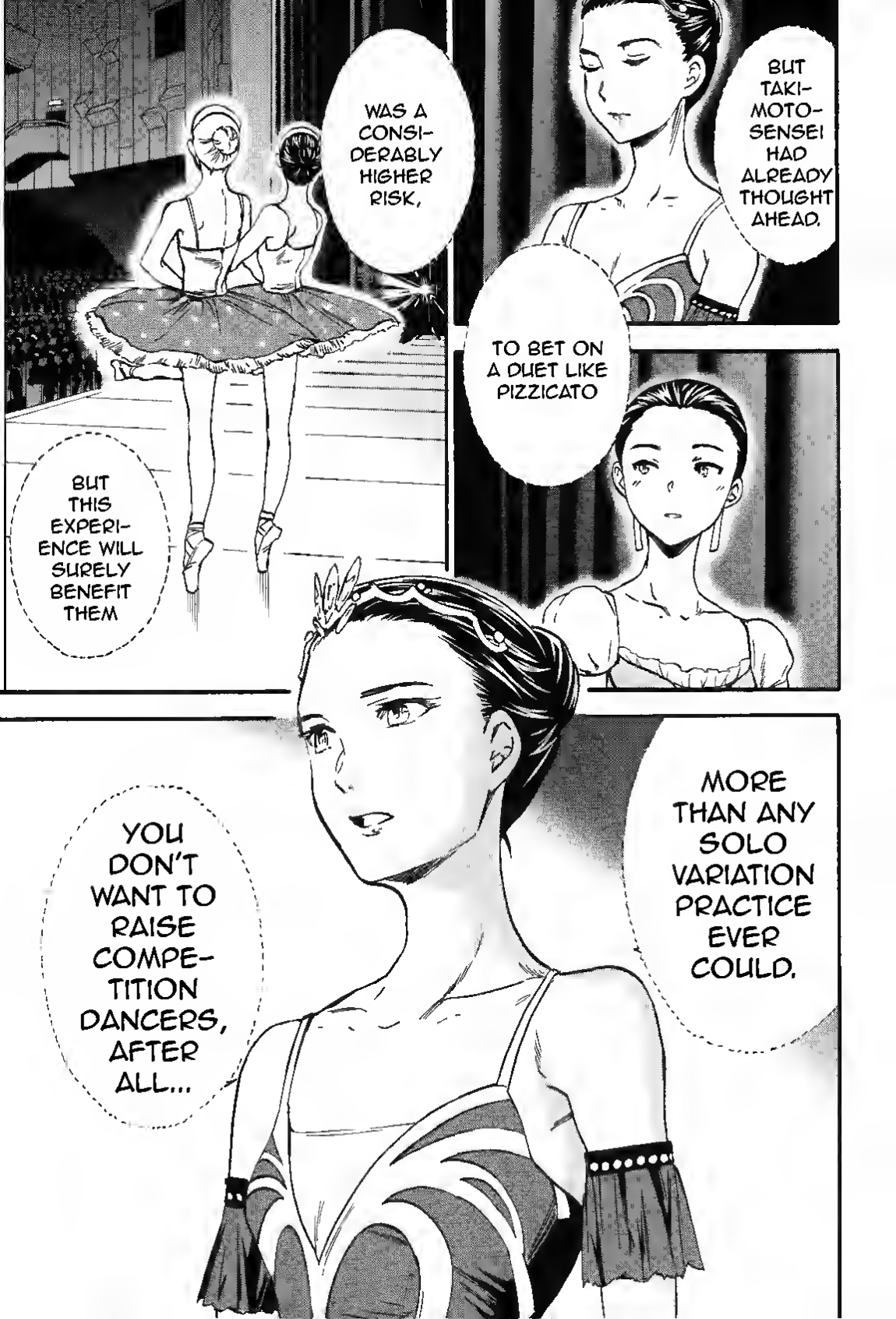


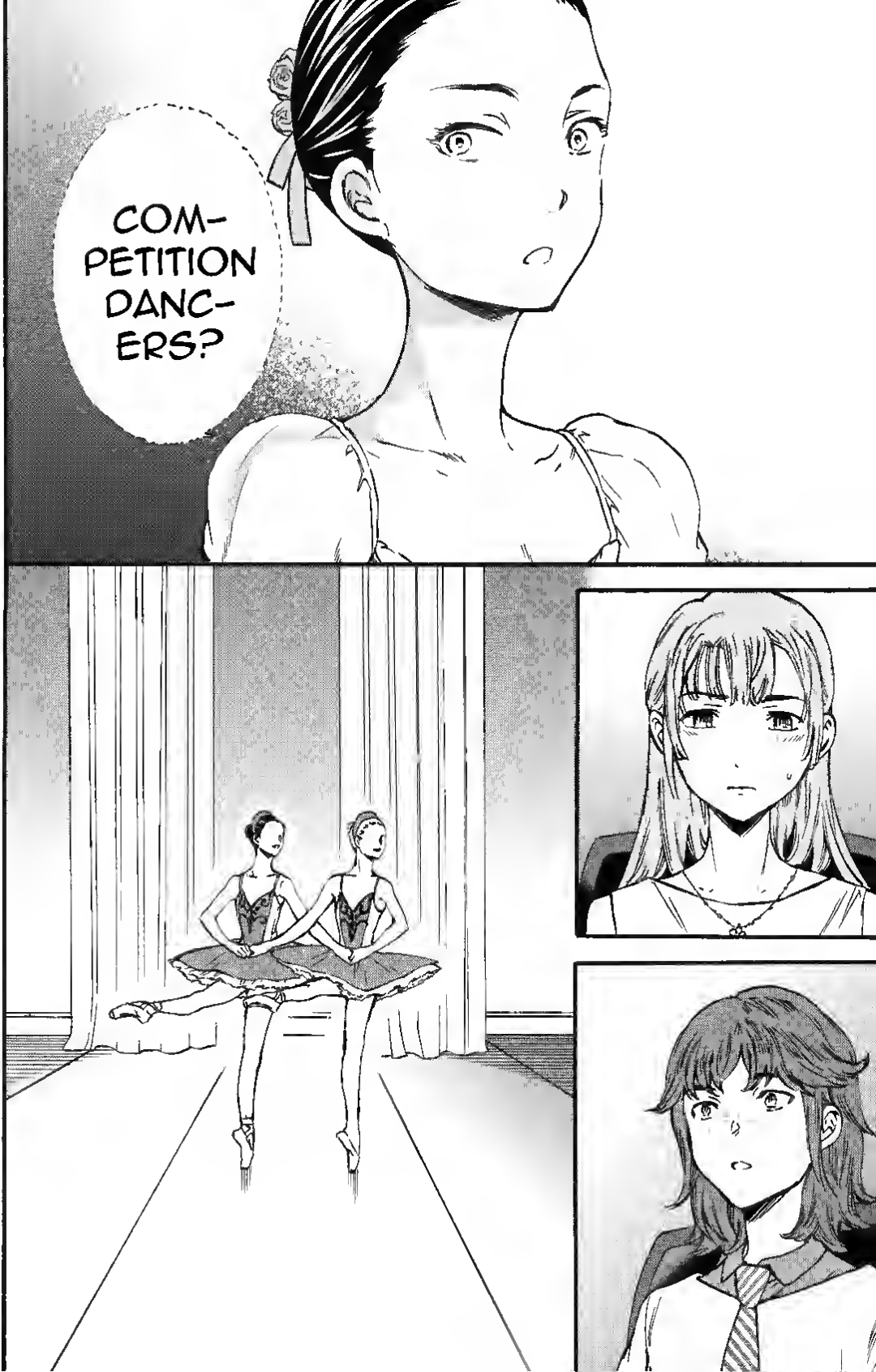
FOR NOW,
TO CONCENTRATE ON FOUNDATIONS,
AND DANCE FAITHFULLY TO WHAT WE KNOW IS BEAUTIFUL,
INSTEAD OF SHOWING AN UNREFINED VERSION OF OURSELVES.


LET'S STAY TRUE TO WHAT WE KNOW ENTERTAINS THE AUDI-ENCE,

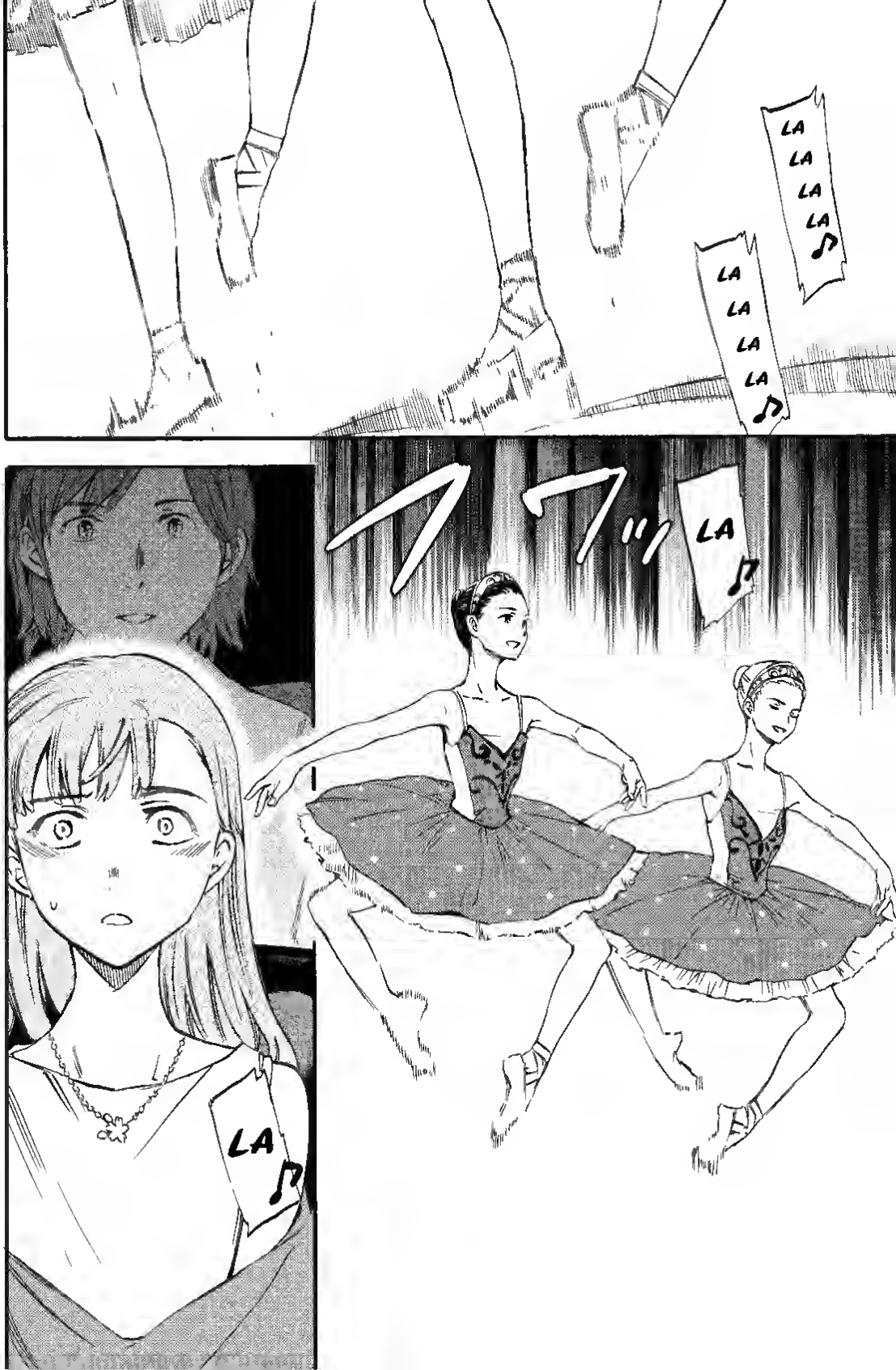
FOR THERE IS NO REASON TO DOUBT
THAT THE WEIGHT OF 400 YEARS OF HISTORY
WOULD TRUMP OUR MERE FIVE YEARS OF EXPERI-ENCE.

CLAS-
SICAL
BALLET
IS
NOT TO
BE TAKEN
LIGHTLY.
WHEN THE
CAST WAS
REVEALED,
I
THOUGHT
THEY WERE
CERTAINLY
GOOD
ENOUGH
TO EACH
RECEIVE
THEIR OWN
SOLO,
THESE
TWO HAVE
REALLY
IMPROVED
EACH
OTHER.


WAS A CONSI-DERABLY HIGHER RISK,
BUT TAKI-MOTO-SENSEI HAD ALREADY THOUGHT AHEAD.
TO BET ON A DUET LIKE PIZZICATO
BUT THIS EXPERI-ENCE WILL SURELY BENEFIT THEM
MORE THAN ANY SOLO VARIATION PRACTICE EVER COULD.
YOU DON'T WANT TO RAISE COMPE-TITION DANCERS, AFTER ALL...


COM-
PETITION
DANC-
ERS?

THERE ISN'T EVEN ONE GRANDIOSE STEP PER SE,
BUT THEIR MOVEMENTS ARE IN PERFECT HARMONY,
AND THEIR LIGHTNESS... THEIR HEART, AND THEIR SOUL...
ARE QUITE SIMPLY ENTHRALLING.


LA LA LA LA ♪
LA LA LA LA ♪
LA ♪
LA ♪

clap
clap
clap
BRAVO!

THAT WAS A BRAVO JUST NOW!!
BRAVO!

作品世界への道案内

バレエをイメージする時、一般の人が、まず思い浮かべるのは『白鳥の湖』でしょう。
これに、『眠れる森の美女』、『くるみ割り人形』を加えたチャイコフスキー三大バレエは、
19世紀末の帝政ロシアで生まれた、古典バレエを代表する傑作です。

19世紀末といえば、万国博覧会などで、
異国の文化や歴史などに対する興味が、
大衆レベルで高まった時代です。
この三大バレエの中に、ディベルティスマンといって、
本来の物語の筋とは関係のない一連の踊りが
組み込まれているのですが、
これらは民族舞踊の動きなどをとり入れた
異国情緒あふれるものです。次々と披露されることで、
踊る万国博といった様相を見せています。

『くるみ割り人形』の中国の踊り、アラビアの踊り、
『白鳥の湖』のハンガリーの踊り、スペインの踊りなど…。
おっと、『眠れる森の美女』では、おとぎ話の主人公達の踊りでした。
ただ、『眠り』は作中にもある通り、
17世紀のフランス絶対王政期の物語です。
この豪華絢爛な宮廷を舞台にすることそのものが、
19世紀末という君主制の終わりの時代にあって、
人々のノスタルジーを掻き立てるものだったのでしょう。
作られた当時の時代を反映しながら、
その美しさで、現代の人の心もつかむ普遍性をもった名作です。

THE POSTSCRIPT
ザ ポストスクリプト

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□SPECIAL THANKS□

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The Tokyo Ballet

Kumiko Murayama
[The Ballet Scholar]

Kika Aoyama
[The Ballet Dancer]

AND YOU!

Champion RED Comics
チャンピオンRED コミックス

絢爛（けんらん）たるグランドセーヌ5

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